

FACULTY OF MUSIC
UNIVERSITY OF TORONTO

Lorand	FENYVES violin
Vladimir	ORLOFF cello
Patricia	PARR piano



THURSDAY SCHOLARSHIP SERIES
WALTER HALL, EDWARD JOHNSON BUILDING

OCTOBER 16, 1975 at 8:30 p.m.

program

Trio in Bb major, K.502

Mozart

Allegro
Larghetto
Allegretto

The emergence of the Classical style in the eighteenth century led to the development of new forms of chamber music such as the piano trio. Charles Rosen suggests that this type of ensemble filled the need for intimate works which allowed a degree of spontaneity and virtuosity not associated with the more serious string quartet. Mozart's Trio in Bb major, written in 1786, is a model of the happy reconciliation of both moments of intimacy and flashes of brilliant display.

The elegance of Mozart's style is immediately felt in the graceful melodies realized in the piano and violin. Much prominence is given to the solo potential of the piano in contrast to the sound of the full ensemble. The use of this concertante effect is a fundamental feature of the entire cycle. It is not a mere coincidence that musicians have been able to draw several parallels between the Trio and the piano concerto K.450, written in 1784.

The Larghetto is a much more intense movement. The attention of the listener is constantly directed toward the expressive, song-like themes which are accompanied and echoed by the other voices.

In the finale the possibilities of close imitation between cello, violin and piano are exploited without sacrificing clarity of texture. The freshness of inspiration and general good humour which abounds in the Allegretto are characteristic of Mozart's oeuvre.

Trio in F major, op 80

Schumann

Sehr Lebhaft
Mit innigem Ausdruck
In massiger Bewegung
Nicht zu rasch

The two piano Trios completed in 1847, opus 63 and opus 80, constitute Schumann's first return to writing chamber music after the extremely productive year of 1842. Both Trios present a cycle of four independent movements which are based upon the precepts of traditional classical forms.

The first movement of the F major Trio opens with a lively, rugged

theme in the strings over solid chords in the piano. In contrast to the marked rhythmic vitality of this theme, the composer later introduces a subsidiary idea which is characterized by a flowing, dream-like lyricism. This melody is given exquisite treatment in the development when it is passed from one voice to another in a passage of close-knit imitative counterpoint. Schumann's penchant for rhythmic subtlety is realized both in the persistent displacement of accents and in the exciting alternation of 6/8 and 2/4 meters found in the extended recapitulation.

The second and third movements move further into the region of the flat keys - the former to Db major, and the latter to Bb minor. The slow movement creates a pensive mood which is interrupted by brief interjections of a more extrovert nature. Most of the melodic ideas are allocated to the string parts while the piano explores a variety of accompanying figures.

The third movement exudes a feeling of sadness coupled with a subdued romantic yearning. This mood is emphasized through the canonic repetition of the descending themes. Extensive use of syncopation draws attention to the graphic similarity of the many downward leans to dramatic sighs.

The final movement mirrors much of the liveliness of the opening movement and thus provides a fitting close to this admirable work.

Intermission

Trio in D minor, op 49

Mendelssohn

Molto allegro ed agitato

Andante con moto tranquillo

Leggiero e vivace

Allegro assai appassionato

Shortly after Mendelssohn composed the piano Trio in D minor, Schumann acclaimed him to be the 'modern Mozart' and favorably compared the work to the most famous trios known at that time. Since its completion in 1839 the op.49 has remained in the standard repertoire.

The first movement is filled with a passionate drive which maintains its momentum even in the few moments of repose. The strong Romantic flavour of the urgent themes is increased through Mendelssohn's use of the richly coloured tones of the 'cello.

The serenity of the Andante is an effective contrast to the agitation of the previous movement. The beauty of the melodic lines and sweet harmonies are reminiscent of the composer's Songs Without Words.

In the dramatic plan of the Trio the third movement is designed to alleviate the intensity of the previous movements before proceeding to the Finale. This witty, playful scherzo is similar in spirit to the familiar 'A Midsummer Night's Dream'.

The fourth movement involves a number of different moods which range from the tranquillity of the opening theme to the furious activity of the concluding passage. An added dimension is found in the skillful changes of texture, particularly in the pizzicato effects. The progression from D minor to the tonic major suggests an optimistic conclusion to the Trio in its entirety. (program notes by W. Bowen)

NEXT THURSDAY SCHOLARSHIP CONCERT: DECEMBER 4, 1975 at 8:30 p.m.

Andrew Dawes, violin
Patricia Parr, piano

NEXT EVENT: SUNDAY, OCTOBER 19, 1975 at 3 p.m.

University of Toronto Concert Band
Conducted by Stephen Chenette